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the mental as in the material world. "The formidable and trusted argument by analogy finds its proper field in riddles and puns." "In such exercises of fancy we are employing the same faculties that our ancestors used in arriving at the customs and beliefs that we have been considering. The laws governing the progress of industrial arts, of mechanical inventions and social institutions seem thus to find equally ready application to the evolution of habits and customs in the mental world."

A. F. CHAMBERLAIN.

PILO MARIO, *Il piacere estetico eola fisiologia del bello*, Riv. di filos. scient. 1891 (2) X. 599, 667.

Pilo insists on the popular definition of the beautiful—that which pleases—and shows that other definitions, especially Mantegazza's, can be reduced to this. Genetically speaking, beauty begets beauty, whether the suggestion be of the present or of the past. The impression produced by the simultaneous action of various æsthetic forces is not their simple sum, but their resultant. Beauty, like goodness and truth, being relative, has no absolute standard. Ruled by the laws of *heredity*, the æsthetic sense varies according to pace, sex and age—now strong where the moral and intellectual faculties fail, now weak where these are marked. In the environment, culture, art and public taste are determining influences. Finally, the need of change brings about, by natural selection, new phases of art and of appreciation.

E. PACE.

Washington.

J. JAURÈS, *De la Réalité du Monde Sensible*, Paris, Alcan. 1891. p 370.

The reality of the external world is not a mere dispute of the schools because the mind had asked itself this question before there was a scholastic tradition, and before curiosity had been artificially refined. The book is a thesis for the doctorate at the Sorbonne. The author was known as a political orator, and his work is here marked by an elocution of style which caused P. Janet to compare it with a symphony. It adds little that is new, and its solution is substantially that of Thomas Aquinas.

ARRÉAT, *Psychologie du Peintre*, Paris, 1892 p. 264.

This is a series of etchings in ink such as one would like to read at Barbizon. The author's own words take up the least part of the book, for he allows the painters themselves to do the talking; and if we hear the same voice more than once, the repetition comes of the arrangement. In five parts, A. delineates the physique, the vocation, the mental qualities, the character and the pathology of the painter. The artist has a certain air about him by which he is easily recognized in a crowd; but to say just in what this consists, to single out a typical face, is not easy. Physiologically, there is no uniformity beyond a nervous excitability, which often leads to excess of various kinds. Nor is the painter's genius always inherited; for though, out of a list of three hundred, two thirds are descendants of painters or artificers, there still remains a considerable number whose ancestry had no artistic bent. But whatever its origin, the painter's vocation, with its peculiar æsthetic traits, asserts itself at an early age. It is shown, as a rule, in precocious children, quick to admire and keen to analyze the beauties outspread to the eye. Impressions thus received fasten on the imagination; the visual elements and the motor elements of memory unite; the hand is as true in reproducing as the mind in retaining. The particular elements, however, which are imaged and transferred to canvas depend